

Fossil Impressions

Texture & touch · Years 1–3

Ages 5–8 | 1 × 60 min | 150 g Stone Grey per student | Whole class | RM 5.99/student*

Learning objectives

- Name and sort textures — rough, smooth, ridged, bumpy.
- Press found objects to make a clear, deliberate imprint.
- Control pressure and placement (fine motor).
- Describe their tile using new texture words.

Materials

- JOVI Air Dry Clay Stone Grey, 150 g each
- Shells, leaves, bark, buttons — one tray per table
- Rolling pin or smooth bottle
- Boards and spatulas

Curriculum links

Cambridge Primary: Experiencing · Making — observation, sensory vocabulary, fine motor

The lesson

1. Touch first. Pass the object tray. Students describe each texture with eyes closed — build the word bank on the board.
2. Roll a slab about 1 cm thick. Corners don't matter; fossils are not tidy.
3. Compose. Arrange 3–5 objects on the slab before pressing anything.
4. Press and lift. Firm, straight down, slow lift. Compare: which imprint is crispest, and why?
5. Sign it — initials pressed into a corner, like a real palaeontologist.
6. Shelve to dry for 24–48 h (longer in humid rooms — turn at half-time). Next lesson, hold a two-minute “fossil museum” walk-through.

Assessment note

Can the student name three textures, and point to the imprint that shows each one? Listen during the museum walk — the vocabulary is the evidence.

Stretch it

Dry-brush the tile with one colour of tempera so imprints catch the paint — an instant lesson on how relief creates shadow.

Local twist: swap generic shells for hibiscus leaves, ketupat weave, kuih moulds and batik blocks — the word bank becomes bilingual for free.

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Pinch-Pot Pals

Form & character · Years 3–4

Ages 8–10 | 2 × 45 min | 200 g White or Terracotta | Pairs | RM 7.98/student*

Learning objectives

- Form an even-walled pinch pot from a single ball.
- Join parts securely by scoring and wetting.
- Turn a pot into a character — ears, tails, feet.
- Plan before making: one sketch, then build it.

Materials

- JOVI Air Dry Clay White or Terracotta, 200 g each
- Spatula sets and water pots between pairs
- Session 2: tempera or acrylic, brushes

Curriculum links

Cambridge Primary: Making · Reflecting — construction, planning, peer feedback

The lesson

7. Sketch the pal. One minute, one animal, no rubbing out. The sketch is the contract.
8. Ball and pinch. Thumb into the centre, then pinch and turn — walls as even as a biscuit.
9. Make the parts. Roll coils and balls for ears, paws, tail. Small parts dry fastest, so keep them chunky.
10. Score, wet, press. Scratch both surfaces, add a drop of water, hold for five seconds. Test: a gentle wiggle — nothing falls.
11. Smooth and shelf. Fingertip-smooth the joins; dry 48 h.
12. Session 2 — paint. Base coat first, details when dry. Pairs swap pals and write one compliment.

Assessment note

Pick up every pal (gently). Joins that survive the lift show scoring was understood — that one technique is the whole game at this age.

Stretch it

Fast finishers build a pinch-pot house for their pal — same technique upside down, and a sneaky introduction to architecture.

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Starry Lanterns

Light & space · Years 5–6

Ages 10–12 | 2 × 60 min | 350 g Pure White per student | Individual | RM 13.97/student*

Learning objectives

- Build a hollow form with walls that stand.
- Use negative space as the design element.
- Cut safely and deliberately with a spatula.
- Evaluate: does the design work when lit?

Materials

- JOVI Air Dry Clay Pure White, 350 g each
- Spatula sets; star and circle cutters optional
- LED tea lights only — never a flame

Curriculum links

Cambridge Primary: Thinking & Working Artistically — 3D construction, design intent, evaluation

The lesson

13. Plan the sky. On paper, arrange stars and dots around a rectangle — the unrolled lantern wall.
14. Build a fat pinch bowl — this one wants thick 1.5 cm walls, so it stands and takes cutting.
15. Let it firm up for 20 minutes (teach the term “leather-hard”) while students refine their patterns.
16. Cut the windows. Spatula tip for stars, pencil end for dots. Push-through, don't drag.
17. Smooth the rim, check it sits flat, dry 48 h (thicker walls need the full time — turn once).
18. Light it. Session 2: LED tea light in, classroom lights off. Evaluate — which cut-outs glow best, and why?

Assessment note

The lit test is the rubric: walls stand, light escapes where the student intended. Ask each child to name one cut they would move — that's evaluation, evidenced.

Stretch it

Time the unit before a school fair or festival season — lanterns make a proud family gift, and a ready-made exhibition table.

Local twist: run it as a festival unit. Oct–Nov: Deepavali lamps — rows of small cut-outs glow like a vilakku. Jan–Feb: CNY lanterns — circle cut-outs, red-and-gold paint session. The corridor display does next year's marketing for you.

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Relief Tiles

Pattern & heritage · Years 7–9 (MYP 1–3)

Ages 12–14 | 3 × 55 min | 300 g Stone Grey per student | Individual | RM 11.97/student*

Learning objectives

- Research pattern traditions and cite an influence.
- Translate a drawn motif into three carved depths.
- Handle carving tools with control and intent.
- Reflect on how relief changes with light.

Materials

- JOVI Air Dry Clay Stone Grey, 300 g each
- Plastilina for a quick carving warm-up
- 5-piece spatula sets; reference images

Curriculum links

IB MYP Arts: A Investigating · B Developing skills — context: Peranakan tiles, Islamic geometry, William Morris. IGCSE AO1–AO2 foundations.

The lesson

19. Session 1 — research. Collect three pattern traditions; Malaysia's Peranakan shophouse tiles are a rich local start. Sketch a 10 × 10 cm motif.
20. Warm up in Plastilina: carve the motif's hardest corner in five minutes. It never dries, so mistakes cost nothing.
21. Session 2 — slab. Roll 1.5 cm thick, trim square, transfer the sketch by tracing over it with a pencil.
22. Carve three depths: background lowest, midground, surface highest. Depth is what makes it relief, not drawing.
23. Refine edges, soften crumbs with a damp sponge, dry 48 h (turn once so the base dries).
24. Session 3 — rake light. One torch, lights off: photograph each tile side-lit. Annotate: where does the shadow do the work?

Assessment note

Mark the photograph, not just the tile: a side-lit image showing three distinct depths evidences criterion B. The citation of influence covers criterion A.

Stretch it

Mount the class set as one wall panel — sixteen tiles read as a single commissioned artwork at the school entrance.

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Standing Planters

The design cycle · Years 8–9 (MYP)

Ages 13–15 | 4 × 55 min | 500 g Terracotta per student | Individual | RM 19.95/student*

Learning objectives

- Respond to a brief where form must serve function.
- Iterate: three Plastilina maquettes before the build.
- Combine slab and coil construction at scale.
- Evaluate the outcome against the brief, in writing.

Materials

- JOVI Air Dry Clay Natural Terracotta, 500 g each
- JOVI Plastilina Classic for maquettes
- Spatulas, water pots; one small succulent per student (or paper stand-in)

Curriculum links

IB MYP Arts: C Thinking creatively · D Responding — design cycle, iteration, written evaluation. IGCSE AO3 foundation.

The lesson

25. The brief: a planter for one succulent, that stands on legs, holds its soil, and has personality. Constraints breed ideas.
26. Session 1 — iterate. Three palm-sized Plastilina maquettes, ten minutes each. Peers vote which one deserves to exist.
27. Session 2 — build the body. Slab base, coiled or slab walls, scored joins throughout. Walls 1 cm minimum.
28. Add the legs — thick, splayed, tested against a gentle push before they're blended in.
29. Session 3 — surface. Carved stripes, pressed texture or painted blocking after drying. One idea, executed cleanly. (500 g pieces need 60–72 h+ to dry — plan the gap.)
30. Session 4 — plant and defend. Pot the succulent. Each student writes 100 words: what the brief asked, what changed, what they'd redo.

Assessment note

Keep the maquettes beside the final piece when marking — the distance between attempt one and the outcome is criterion C, made visible on one table.

Stretch it

Run it as a “client” project: another teacher writes the brief and judges delivery. Instant authenticity, zero extra prep.

Local twist: brief variant — “a planter for the school's Merdeka garden.” Same design cycle, national-day exhibition slot in August.

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Sculptural Maquettes: a personal project

IGCSE & IB DP · Years 10–13

Ages 14–18 | 6–8 h independent unit | 500 g+ any colour, plus Plastilina | Individual | from RM 19.95/student*

Learning objectives

- Sustain an investigation from theme to resolved form.
- Use maquettes as documented, comparable iterations.
- Select media deliberately and justify the choice.
- Present process evidence to examination standard.

Materials

- JOVI Plastilina for rapid studies — reusable across the cohort
- JOVI Air Dry Clay, colour chosen by the student, 500 g+
- Camera or phone; process journal

Curriculum links

IGCSE 0400: AO1 Record · AO2 Explore · AO3 Develop · AO4 Respond. IB DP: process portfolio evidence; exhibition candidate piece.

The lesson

31. Theme. Students choose one word — Fragments, Growth, Shelter, Balance — and gather first-hand source material: photos, rubbings, found textures.
32. Record. Texture and form studies pressed and modelled from their sources. Photograph everything against plain paper. (AO1)
33. Iterate. Three Plastilina maquettes exploring the theme in genuinely different directions. Annotate what each attempt taught. (AO3)
34. Commit. Select one direction, argue the choice in the journal, and resolve it in Air Dry Clay at 2–3× maquette scale.
35. Surface decision: raw clay, painted, or sealed — justified against the theme, not habit. (AO2)
36. Present. Final piece beside its three maquettes and journal spread — a complete AO trail on one exam table. (AO4)

Assessment note

AO map — AO1: first-hand source studies and photographed texture work. AO2: Plastilina vs Air Dry tests; surface treatment trials. AO3: the three annotated maquette iterations. AO4: resolved final piece with personal statement.

Stretch it

For IB DP: the maquette trail slots directly into the process portfolio — photograph at every stage. Resolved Air Dry pieces are exhibition-eligible: durable, mountable, no firing logistics.

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